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ABSTRACT

This teacher's guide accompanies a packet of five art reproductions based on portraits as a theme. The guide offers suggestions for engaging children's attention and curiosity about art and artists, and encourages exploration of the issues these works present through art activities, discussions, learning centers, field trips, and other experiences within and beyond the classroom. The activities emphasize connections between young children's concerns and those which artists in various times and places have explored in their works. Artists presented and art works examined in this guide are: (1) Currier and Ives, "The Little Pets"; (2) Pablo Picasso, "Portrait de Marie-Therese"; (3) Mary Cassatt, "Spring: Margot Standing in the Garden"; (4) Claude Monet, "Coin d'Appartement (Corner of Apartment)" and (5) Paul Kane, "Caw-Wacham." After introductory sections which provide background information regarding the instructional methodology, and suggestions for discussions and activities, the guide includes objectives, concepts, materials, preparations, and resources for presenting each of the five art reproductions. The guide concludes with biographical notes on each of the artists represented in this guide, and an annotated list of art reproductions in the Art Image series. (MM)

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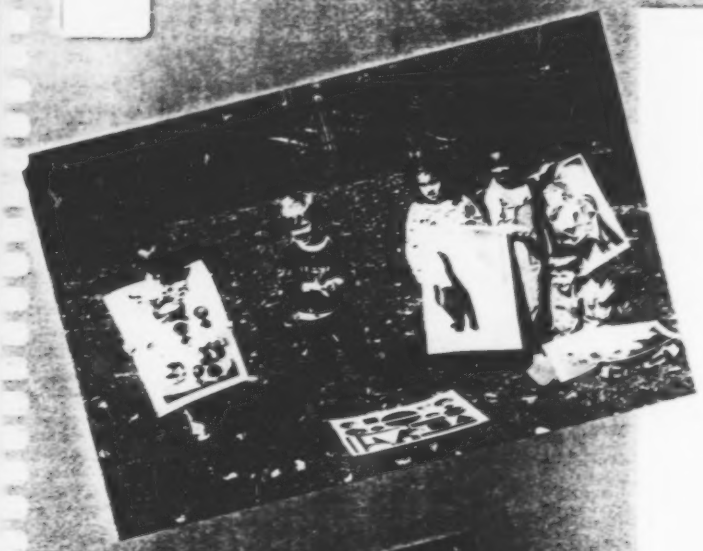
Art Image **Preschool**

Christine Thompson



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TEACHER'S GUIDE 3

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Art Image **Preschool**

Introducing 3-to 5-year-old children
to art and artists

Christine Thompson

150 f

PORTRAITS ARE IMAGES OF PEOPLE

Editor : *Rachel Ross*
Cover illustration : "Family Portrait", *Mathieu*, age six.

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Illustrations:
Many of the children's drawings which accompany this teacher's guide appeared previously in Réal Dupont's book, *Lire les images des enfants*, published in 1991 by Les Éditions l'Image de l'Art, Montréal, Canada. Additional works were created by preschool and kindergarten children enrolled in Saturday art classes at the University of Illinois at Urbana-Champaign. The generosity of author and artists alike is gratefully acknowledged.

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ABOUT THE ART IMAGE PRESCHOOL PACKETS

The **Art Image Preschool** program consists of five individually packaged units. Each packet contains five reproductions of works of art carefully selected to represent varied interpretations of a theme that engages the attention and curiosity of preschool children. Also included is a teacher's guide, offering suggestions for introducing specific works of art to young children and for encouraging children to explore the issues these works present in their own ways: through art activities, discussions, learning centers, field trips, and other experiences within and beyond the classroom. These ideas are offered as possibilities and resources for teachers who wish to make works of art part of their own preschool environments. The variety of settings in which preschool children gather is tremendous. Each group of children and teachers is unique. These packets can be adapted and used in many ways to initiate new projects or areas of study, or to supplement and extend activities that are part of the preschool curriculum.

Art Image Preschool packets available:

Packet 1 — Shapes, Colors, and Stories
Packet 2 — Pets are Part of our Lives
Packet 3 — Portraits are Images of People
Packet 4 — Animals in the Wild
Packet 5 — Children Together

INTRODUCTION

ART IMAGE PRESCHOOL packets are designed to introduce children ages three to five to artists and the images they create.

The activities suggested in the teacher's guides emphasize connections between young children's concerns and those which artists in various times and places have explored in their works. Young children will encounter artists as kindred spirits, people involved, as the children themselves are, in the creation of meaning in visual forms. Most importantly, they will come to know works of art as familiar parts of their own environment — images that are available to admire, investigate and incorporate into play.

THINGS TO TALK ABOUT

The preschool years are an ideal time to introduce children to art and artists. The fascination that all artists share with the processes of forming materials, recording and interpreting their experiences, and refashioning the world are powerful motivations which young children discover for themselves as they work with art materials. Preliminary concepts of historical time and of place and context are presented concretely in works of art. They provide clear evidence of the ways people lived, dressed, worked and played in other countries or long ago. Change and constancy in human experience and the unique and universal concerns that bind the human family and distinguish its members become visible to children as they examine the diverse interpretations that various artists have given to a common theme. Conversations about works of art reinforce children's growing recognition that others may see things differently than they do, and that it is often necessary to take others' perspectives into account if we are to communicate effectively. Works of art elicit descriptive and metaphoric language, demonstrate and build facility with relational concepts, and initiate philosophical inquiries as children speculate on the meanings embodied in the works of art they encounter. Children experience works of art in many ways — drawing on the resources of their memory, association and perception, speculating and telling stories in visual, verbal, and dramatic forms. Works of art are almost always "about" something — people, animals, landscapes, celebrations, and many other themes — suggesting rich possibilities for interdisciplinary learning, thematic units and projects.

THINGS TO DO

We know that young children learn most effortlessly and effectively when they are actively involved with concrete materials. Children's own explorations of basic art media and ideas remain the most potent form and the focus of art education in preschool years. When art activities are inspired by works of art, children's experiences with paint, clay, paper and drawing materials may be especially rich and provocative. Children who explore media and techniques similar to those used by artists, who borrow forms used in a particular work to rearrange in their own ways, who experiment with size and surface in their own drawings, will experience art in varied and engaging ways. Children whose own drawings express their fascination with the world beyond their tether — under seas and sewer grates, in castles or space capsules — delight in discovering artists who share their particular passions.

DEVELOPMENTAL ISSUES TO CONSIDER

The most dramatic change that occurs in young children's art during the preschool years is seen in the transition from non-representational scribbling or mark-making to the intentional depiction of people, objects, and scenes. Many three-and four-year-old children can and do draw humans, animals, vehicles and buildings, but many do not produce such symbolic representations routinely or independently until well into the kindergarten year. This process of learning to draw is a natural and predictable one, nurtured by repeated experiences with basic art materials and by children's growing abilities to monitor and direct their own actions with the help of their teachers and peers. Children's early representational attempts should be welcomed and supported in every way, but they should not be rushed.

Children who are still scribbling will enjoy participating in the activities and discussions suggested in ART IMAGE PRESCHOOL packets, but they may not be equally as ready to draw or paint the subjects which artists represent in their works. Artmaking activities that are compatible with the interests and abilities of prerepresentational children, and those which leave the choice of subject matter to the child's discretion, are featured throughout the teacher's guides. **Activities which focus specifically on representational drawing are suggested primarily for older children.**

NOTES ON EVALUATION

Evaluation of young children's learning in art is best accomplished through careful observation of children at work and documentation of each child's art process, products, and the talk that surrounds their making. Many of the activities described throughout this guide can be shared with children and their parents as evidence of children's learning. Additional general recommendations for monitoring children's artistic development and learning are included in this appendix.

BIOGRAPHICAL NOTES

Many teachers in kindergarten and elementary school classrooms find that children are fascinated to learn something about the artists whose work they are enjoying. Brief descriptions of the five artists whose works are included in this packet are provided for teachers who may wish to share this information with children.

1.

2.

3.

1. Controlled scribbles and outlined shapes are basic ingredients of children's early drawings. Todd, age four.
2. Children continue to explore shapes and marks, alone and in combination, as they begin to draw people and things. Dinah, age three.
3. "Tadpole" figures share a page with suns and patches in this three-year-old's drawing.

AIMS OF THE PROGRAM

The ART IMAGE PRESCHOOL program is designed as resource for teachers of young children. Art plays a crucial role in children's learning and development. Young children come to know and to make sense of the world as they explore artistic forms and meanings in their own drawings, paintings and constructions, and as they encounter works of art made by others.

This program provides thematically-organized ideas and model lessons to enable teachers to:

- Share works of art with young children in meaningful and engaging ways.
- Provide developmentally appropriate art experiences.
- Incorporate art into preschool classrooms and curricula.

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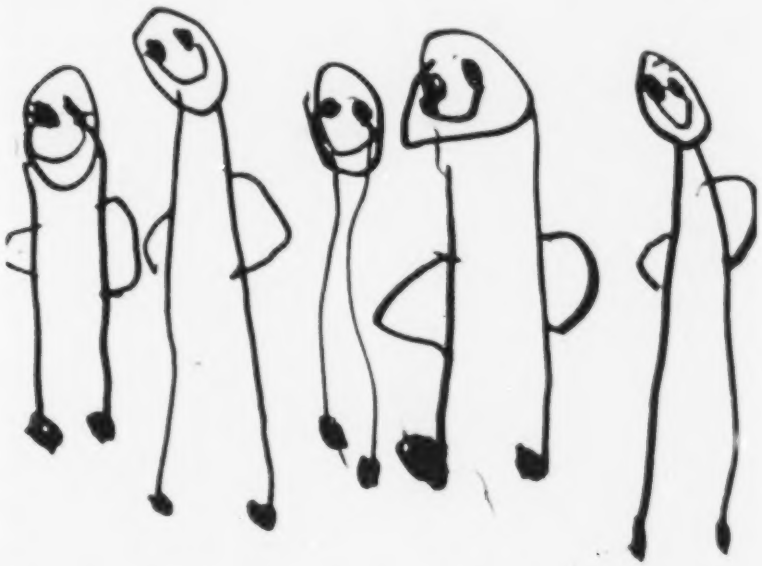

4.

6.

4. Each child finds a distinctive way to represent people. Four-year-old Albert drew his family.

5. Children soon begin to dress up their people — with buttons, striped clothing, big smiles, and long hair carefully arranged to avoid contact with arms which still extend from the head. Child, age four.

6. Experienced preschoolers, like five-year-old Maren, may begin to draw characters in specific situations. This giant strides with his head in the clouds.

STRUCTURE OF THE PROGRAM

The teacher's guide is divided into two sections, each featuring many possibilities for presenting the five reproductions to children.

Section 1 provides a format for introducing the five art reproductions and the theme they represent. It begins with a brief BACKGROUND FOR TEACHERS. This section addresses specific developmental issues related to the thematic unit and considers the significance of this theme for young children's learning.

Section 2 of the guide is divided into five parts. Each part focuses on a work of art individually and includes suggestions for activities to encourage exploration of concepts and meanings presented by the reproduction.

OBJECTIVES

The forms of learning that are central to the activities suggested are described in a concise and easily-referenced manner. Awareness, exploration, inquiry, and utilization of skills and ideas are given primary importance.

CONCEPTS

Vocabulary words or concepts which may be unfamiliar to young children are listed. Young children come to understand new words most readily when adults use such words in contexts which make their meanings clear. It is far more effective to offer repeated, concrete examples than it would be to share a formal definition of terms such as shape or texture, or concepts such as point of view. Ideas for presenting, clarifying, exploring and reinforcing such concepts are included throughout the activities suggested in this guide.

7. Separately drawn trunks, hairstyles, and clothing are among the details children incorporate into figures in late preschool or kindergarten. Patti, age five.

MATERIALS

Most of the suggested activities involve basic art materials that are considered standard in most preschool settings: tempera paint, crayons, markers, chalk, construction paper, clay, found objects, etc. In a few cases, more exotic materials, such as canvas or wood scraps, are recommended for special occasions. In every case, the materials listed are only suggestions and others could be substituted if need be. Repeated experiences with a few high-quality art materials will help young children to gain control over art media and focus on the symbols and meanings emerging in their work. The selection of appealing, easily distributed and managed materials allows teachers to focus on children and their work.

PREPARATION

Setting the stage for activities remains an important role for teachers of young children. This section describes the preparation of materials, displays, classroom space, and so on, required for the activities outlined in the two sections which follow: THINGS TO TALK ABOUT and THINGS TO DO.

THINGS TO TALK ABOUT

The guide presents a full description of one way of introducing children to the art reproductions as a group and individually. These introductory activities may involve group discussions or private conversations, treasure hunts or games, movement or role-playing, remembering or speculating. They are designed to suggest a range of possibilities to teachers who should feel free to improvise and adapt approaches they favor to suit their students and their classrooms.

THINGS TO DO

Suggestions are offered for activities which will encourage children to explore some of the ideas and meanings presented by the reproduction in their own ways as they work with art materials. The experiences recommended under this heading are open, exploratory, and developmentally appropriate for most three-to-five-year-old children, but as always, teachers will recognize differences in the experiences and interpretations that individual children bring to any activity.

More things to do

This section includes a listing of related, multidisciplinary activities, possible extensions, and further avenues for exploration. Included are ideas for field trips, classroom visitors, learning centers and projects. The suggestions range from ambitious special events to simple projects which could be organized and presented on the spur-of-the-moment.

Resources

When possible, exceptionally beautiful and thematically appropriate children's books are identified. Excellent resources for teachers who wish to study a concept, process, or technique in greater detail are also included.

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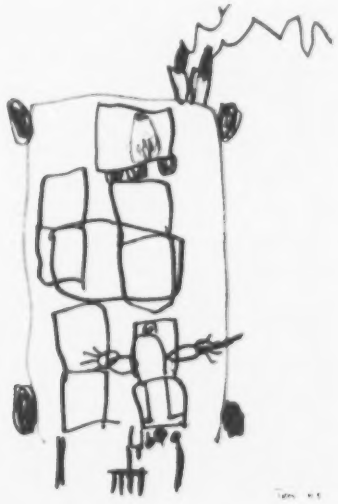


9.

8. Patrick, age three, used familiar and well-practiced shapes to draw this car. Five wheels fit the space available.

9. Four-year old Toni's drawing incorporates most of what he knows about cars: They have four wheels, two seats in back, two in front, and, when a driver is behind the steering wheel, fumes trail from exhaust pipes. Toni invented an imaginitive and effective view to share his knowledge.

10. Christian, almost five-years-old, found a way to place the wheels of all three train cars firmly on the track.

TEACHING THE PROGRAM

CREATE SPECIAL PLACES FOR WORKS OF ART IN YOUR CLASSROOM

Make the reproductions in this packet part of the classroom environment. Hang them at child's-eye-level, in a place where children can see and talk about them throughout the day. Reproductions may be displayed singly or in combination, but images placed side-by-side invite comparisons — between bright and dull colors, for example, or differences in subject matter, mood, or style.

PROVIDE AN ENVIRONMENT FILLED WITH OBJECTS TO ADMIRE AND EXPLORE

Encourage children to collect and share intriguing or beautiful things they discover. Draw attention to the colors, shapes and surfaces of both natural and constructed objects. Invite children to handle and hold objects in the collection, and to use them in their play.

INTRODUCE CHILDREN TO ART REPRODUCTIONS

Bring a new reproduction to the children's attention at a time when they are gathered in a quiet, attentive mood — following a story perhaps. Continue to refer to the reproduction whenever you notice a connection between the children's activities and the images on display.

INTRODUCE CHILDREN TO ARTISTS AND THE WAYS THEY THINK AND WORK

Help children discover that many things we see and use everyday — illustrations in children's books, cups, chairs, paintings — were designed or created by artists. Invite a local artist to visit your classroom, or arrange a visit to an artist's studio. Children will enjoy watching an artist at work, or working alongside a painter, weaver, or sculptor.

SHARE ORIGINAL WORKS OF ART WITH CHILDREN

Visits to art galleries, museums, or artists' studios allow children to experience first-hand the tremendous variety of size, surfaces and materials that are possible in original works of art. A photograph or postcard reproduction of one of the children's favorite original works will help them understand that reproductions are photographs, or copies, of "real" works of art.

PROVIDE EXPERIENCES WITH THREE-DIMENSIONAL ART WORKS

Help children discover and explore sculptural forms in the classroom and community. Visit statues in local parks, sculptures in public spaces. Talk about the differences between action figures and paper dolls.

RECOGNIZE THAT CHILDREN'S RESPONSES TO WORKS OF ART TAKE MANY FORMS

A finger slowly tracing a shape or pointing out a detail, a nod, a shrug, a random observation, the incorporation of a theme into constructive or dramatic play: all are significant aesthetic responses. Young children may be unable to give reasons for their comments or to offer explanations for their preferences. Accept the responses that children are able to make. Record their comments to share with parents and to follow up in later conversations.

PROVIDE MANY OPPORTUNITIES TO TALK ABOUT ART

Young children are ready and willing to talk about works of art, but they may not find formal group discussions the most congenial situation for doing so. Casual conversations with individual children, pairs, or small groups allow all children to be heard and encourage dialogue among the children. The questions suggested in this guide may be used to facilitate informal discussions.

INVITE ACTIVE VIEWING

When talking with children about works of art, be certain that every child has an unobstructed, close-up view of the reproduction. Active participation is essential. Movement activities, treasure hunts and games keep children involved and attentive. Props such as magnifying glasses or cardboard tube viewers encourage close inspection.

ENCOURAGE CAREFUL LOOKING

Ask questions that children can answer by referring to the reproductions and/or to their own experiences. Begin with questions such as: "What do you see?" or "What do you think is happening in this picture?" Ask children to describe and interpret an image. It is often more effective to make an observation than to ask a question, and always better to ask questions to which you do not already know the answer.

FOCUS ON THE PROCESS OF CONSTRUCTING MEANING

Help children "make sense" of works of art by encouraging them to express and explore their personal responses to images. Feelings and associations are the basis of children's responses. Ask "How does this painting make you feel? Does this make you think of something that happened to you? Have you ever...?" Encourage children to search for connections between their own experiences and the actions or event depicted in the work of art. Share your own responses with children.

MAKE TIME FOR ART EVERYDAY

A specific time reserved each day for art activities highlights art as an essential aspect of young children's learning. Repeated experiences with basic materials — pencils, crayons, markers, paint, paper, clay, collage and construction materials — allow children to gain control over media and to concentrate on the refinement of the symbols which represent their thoughts and impressions of the world.

WATCH, LISTEN, AND PARTICIPATE AS CHILDREN MAKE ART

Preschool children thrive on adult response to their art and relish the company and the commentaries that other children have to offer. Feel free to join in the conversations that arise as children make art, repeating or paraphrasing children's comments, directing their attention to things they have accomplished, helping them to decide what they might do next. Research in nursery schools suggests that children may spend twice as much time working on an art activity when a teacher is close at hand and clearly interested in what they say and do.

RECOGNIZE CHILDREN'S INVOLVEMENT IN ART ACTIVITIES AS AN INDICATION OF THEIR LEARNING

In a classroom in which children participate in both self-initiated and guided activities, one of the most potent indications of a child's growing interest, enthusiasm, and sense of competence is seen in the child's ability to seek and sustain involvement in an activity for increasing periods of time. Children who perceive an activity as challenging and rewarding will seek opportunities to pursue it.

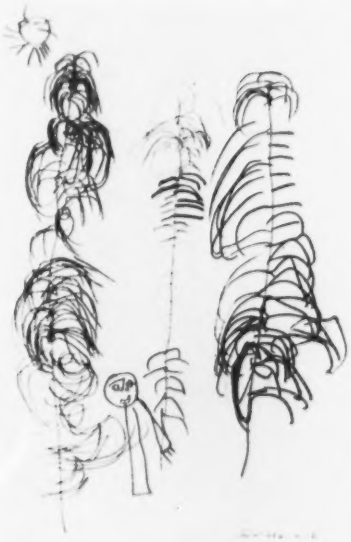
EVALUATING PRESCHOOL ART

Evaluation of young children's learning should be an ongoing part of teaching, a way of documenting each child's developmental progress and learning, and sharing that information with parents and the children themselves. Evaluation occurs in many ways.

In practice, teachers can:

RESPOND TO THE IMAGES AND OBJECTS CHILDREN CREATE

Children actively seek adult attention and adult response to their drawings, paintings and constructions. Most preschoolers are eager to explain what they've done and why. They enjoy elaborating on the stories contained in their pictures and providing titles for their works. Teachers can help children understand their accomplishments by responding in a positive, interested way to their work and to talk that accompanies it. It is often best to comment in a specific way on something the child did and the effect that it has on you as a viewer: "You made so many orange dots. They make your painting look bouncy!" Honest enthusiasm and curiosity are always appropriate.



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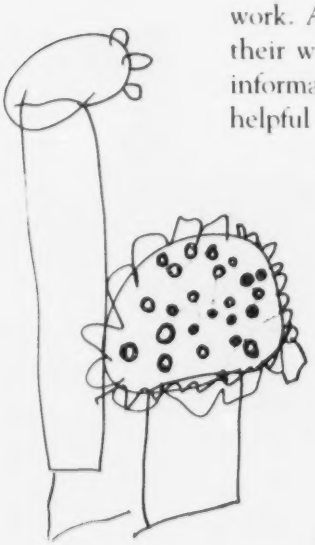
ENCOURAGE CHILDREN TO REFLECT ON THEIR PLANS AND ACTIONS

Children of ages three to five, learning to monitor and direct their own actions, benefit from encouragement to talk about their plans and ideas, to remember what they've done, and consider the concrete results of their actions. Invite children to step back and look quietly at the works of art they've just completed. Wait for their comments, or ask how they achieved particular effects, or what they liked best about making the work. Ask children to dictate titles, stories or captions to display with their works; these verbal interpretations often provide another layer of information about the child's thoughts and intentions that can be very helpful to parents and children alike.



12.

11. Sandra, age four, drew herself surrounded by pine trees and sunlight, after a walk in the forest.

12. A child, age five, drew these mushrooms with the aid of a book on mycology.

COLLECT SAMPLES OF CHILDREN'S WORK

Periodically file each child's work in a portfolio along with notes about the situation in which the work was made, comments offered by the child, etc. Although there may be a sudden dramatic breakthrough in a child's drawing — the sudden appearance of a human amid a page of scribbles, for example — changes in young children's drawings are often too subtle and gradual to detect day to day. A chronological sampling of work will show clear evidence of children's increasing control and progress toward symbolic representation.

RECORD CHILDREN'S COMMENTS AND CONVERSATIONS

As you talk about works of art with children, tape record their responses, or ask a parent to take notes. Select provocative observations, insights, questions and curiosities expressed by the children, to share with parents and to pursue in later conversations with the children.

13. A large circle encloses both the head and the body of four-year-old Patricia's bird. She carefully modified similar shapes to depict the bird's eyes, the sun and the person in the background.

SECTION 1

PORTRAITS ARE IMAGES OF PEOPLE

BACKGROUND FOR TEACHERS

It's an exciting moment for parents and teachers when we first detect a human presence peering at us from the tangle of a child's scribbles. The form may be simple and rudimentary, often no more than a circle with two smaller circles contained within its boundaries. Yet we recognize this shape as distinctively and intentionally and clearly human: a child's first attempt to depict a person. During the months and years to follow, every child will create a teeming cast of characters in drawings and paintings, elaborating the basic structure that emerged from scribbles to produce ever more detailed, complex, active and expressive portraits of the beings who populate the world of imagination and everyday life. People remain the most popular theme of children's drawings throughout the early childhood years.

Portraits emerged early in the world of art, as they do in the repertoire of children. Before the invention of photography late in the nineteenth century, the drawings and paintings that artists made provided our only record of the physical appearance of important historical figures and ordinary citizens alike. The ability to render a strong likeness to their subjects was certainly a desirable skill for artists who made their living as portrait painters. Yet in most cases, even when artists' primary goal was to record their subjects as accurately as possible, other motives also guided their hands. Portraits express the artist's desire to present some sense of the bearing, the character, the life within a subject, to indicate the nature of his or her involvement in the world: They are more than simple physical descriptions of specific people. Artists inevitably interpret the things that they draw, selecting certain aspects or viewpoints or details to emphasize, focusing on those characteristics that seem to speak most profoundly about the essence of their subject. Portraits often tell us as much about the artist as they do about the person whose image was painted; frequently they tell us even more about the relationship that existed between the two.

When young children draw people, they construct their drawings in ways that are fundamentally different from the ways in which most adult artists approach the same subject. Most young children compose their drawings of people piece by piece, combining clearly bounded shapes as they assemble the features that, in that particular moment, seem essential to the representation of their ideas. Yet, as different as their intentions and methods of drawing may be, children and adults share the desire to capture and record something important and distinctive about human beings.

14.

15.

14. All members of a family can be represented by circles with appendages attached, but father is largest and sports a beard, mother has hair, and the children are smaller. François, age four.

15. First the body, then the clothing: this vibrant figure was drawn and then dressed. Patricia, age four.

INTRODUCING THE REPRODUCTIONS

OBJECTIVES

Children will:

- Learn that portraits are images of people which tell us about the personalities and lives of the people depicted.
- Respond empathetically to the subjects of portraits as they relate their own experiences as the subjects of photographic portraits to the interpretation of portrait paintings.

CONCEPTS

- Portrait, expression, remembering

MATERIALS

Display of the five art reproductions in this packet.

- a photograph of each child, supplied by parents or taken by the teacher
- paper and pen for dictation
- props for a photographic studio: paper backdrop, stool, lights, a toy camera or a sturdy camera without film, a tripod or high stool

PREPARATION

Ask parents to help their children select a favorite photograph of themselves from the family album to loan temporarily to a classroom photograph collection, or take a close-up photograph of each child, candid or posed, in the week preceding this activity. Display these photographs at child's eye level. Assemble props for a photographic studio in the classroom.

THINGS TO TALK ABOUT

Display photographs of children in a place and manner in which they can be viewed, shared, and discussed in a leisurely fashion: hung on a bulletin board, or temporarily placed in a classroom album. Schedule an individual meeting with each child, inviting each in turn to tell you about their photograph, what they were doing when the image was taken, why they selected it as a favorite photograph, etc. Invite each child to provide a title for his or her photograph. Transcribe the children's statements to display alongside their photographs. Share these comments during a time when children are gathered in a large or small group. Later, ask children to recall their experiences of being photographed:

- Who takes pictures in your family?
- When do they like to take pictures: on special occasions; when someone comes to visit; when something funny happens?
- When they take your picture, do they ask you to smile or say "Cheese", or do they try to surprise you?
- Which is better?
- Do you like to look at family photographs?
- Do they help you to remember how the people in your family used to look and the special things you've done?
- Do you keep your photographs in a book or a box?
- Do you have some photographs in frames or hanging on the refrigerator?
- Have you ever gone to a photographer's studio to have your picture taken?
- What happened when you were there?

At a later time, gather the children around the five portraits included in this packet. Ask the children how they would make a picture to show what someone looked like and the special things they did if they didn't have a camera. They could draw or paint a picture of them. Point out that this is what these artists did, and tell children that pictures of people have a special name: They're called portraits.

Invite children to look closely at the reproductions:

- Which ones are portraits of children?
- Which paintings show people outside?
- Which people seem to be looking right at us?
- Which person is far away from us?
- Which paintings show people who lived a long time ago?
- What clues tell us that these people lived in a different time or place?

THINGS TO DO

Introduce children to the "photographer's studio" in the classroom. Encourage them to look through the camera lens to find the way to "frame" their subjects: to look through the lens and move the camera to find the best possible view of other children posed before the backdrop or captured at play.

MORE THINGS TO DO

EXPLORE PHOTOGRAPHS OF PEOPLE

Cut a variety of photographs from discarded magazines, showing people in close-up and distant views, posed and in action, in outdoor and interior settings. Encourage children to sort or discuss these photographs to identify facial expressions, action poses, view-points and settings.

DRAW FIGURES IN MOTION

Trim articles of clothing — pants, dresses, shirts, coats, and so on — from photographs in magazines or catalogs. Glue each item to a piece of drawing paper. Invite children to draw the missing parts of the body with crayons or markers.

MAKE FACES

Install mirrors in the classroom. Throughout the day, encourage children to look at themselves and try out facial expressions as they look in the mirrors. Tape sheets of acetate used for overhead transparencies to the mirrors; invite children to trace their images — face, hair, eyes, noses, mouths, etc. — on the plastic with markers. Embellish the tracings with color, designs, or collage materials to transform them into wearable masks.

EXPLORE EXPRESSIONS

Provide mirrors, crayons, and paper. Invite children to look closely at the ways their mouths change shape as they smile, laugh, show how angry they are, blow kisses, and so on. Repeat the activity, this time focusing on eyes. Encourage older children to draw eyes and mouths showing as many different expressions as they can think of and model in the mirrors before them.

DECORATE A BACKDROP

Provide large sheets of bulletin board paper and painting or drawing materials. Ask children to create new backdrops for the photographer's studio. Suggest an outdoor scene, an interior, or a colorful design. Encourage children to use objects found in the classroom — plants, furniture, toys, and so on — to complete the backdrop.

DOCUMENT A DAY AT PRESCHOOL

Create a photographic essay of a day in your classroom, featuring the children and their activities. Involve the children in the process of putting the photographs in sequence and writing a text to explain their content.

SHARE YOUR OWN LIFE THROUGH PHOTOGRAPHS.

RESOURCES

Books to share with children

Anno, Mitsumasa (1989). *Anno's Faces*. New York : Philomel.

Baker, Alan (1987). *Benjamin's Portrait*.
New York : Lothrop, Lee & Shepard Books.

Brenner, Barbara (1970). *Faces*.
Photographs by George Ancona. New York : Dutton.

Additional resources for teachers

Kolodziej, Suzanne (1994). *The Picture Museum : Creating a Photography Museum with Children*. In Thompson, Christine Marmé (Ed.), *The Visual Arts and Early Childhood Learning*. Reston, VA : National Art Education Association (in press).

SECTION 2

FOCUSING ON THE ARTISTS

1 CURRIER AND IVES, The Little Pets

Objectives

Children will:

- Attend to visual clues as they explore the importance of proportions, setting, props, and pose in this portrait.
- Develop empathetic responses as they take the pose of the child in the portrait imaginatively and physically.

Concepts

- Pose, model, setting

Materials

Reproduction of Currier and Ives' *The Little Pets*

- a favorite object selected by each child
- a large stuffed animal
- camera and film

Preparation

Locate a spot in a nearby park or garden with a park bench and surrounding foliage that provides a backdrop similar to the one in this portrait. Ask children to choose favorite toys from home or the classroom. Load a camera with film.

THINGS TO TALK ABOUT

Share the reproduction with children, in the classroom or at the spot you've chosen in the park:

- Is this a little girl or a grownup?
- How can you tell? (Draw attention to the size of the larger cat and the bench as important clues.)
- Where is she sitting?
- Does it look like a nice place to be?
- What is she holding in her arms?
- Does the kitten look like it wants to squirm away, or does it seem happy to be where it is?
- What do you think this big cat is thinking?
- If this little girl could talk to us, what do you think she would say?

THINGS TO DO

Using the reproduction as a reference, ask one child to sit on the park bench, holding the favorite object he or she selected. With the other children's help, direct the child to replicate as closely as possible the pose and expression of the girl in the painting. Add a large stuffed animal to the scene as a stand-in for the larger cat. Photograph the child in this pose. If possible, repeat the process with other children in the group. Display these photographs alongside the reproduction.

MORE THINGS TO DO

EXPLORE MEDIA

Provide crayons, markers, and tempera paints in the colors used in this reproduction: black, white, brown, gold, red and green. Invite children to draw or paint first in black, adding additional colors later, or withhold black in the initial stages and offer it when children are ready to add final touches to their drawings or paintings. Older children might draw or paint animals or faces.

DRAW SELF-PORTRAITS WITH TREASURED OBJECTS.

Encourage children to examine their images in full-length mirrors as they hold, cradle, or display favorite toys. Call attention to the position of their arms, to the parts of their bodies that are visible and to details of hair, clothing, etc. Provide long, thin sheets of paper — 9" x 18" (23 x 45.7 cm) is a good size — and ask children to draw themselves with their toys.

DICTATE STORIES

Invite the children to imagine what happened in the moments following the artists' session with the little girl and her pets.

MAKE MEMORABLE IMAGES

Tell children that before cameras were invented, a little more than 150 years ago, people asked artists to paint portraits of all kinds of things that they loved and wanted to remember: themselves, their families, their pets, their homes, and special places in their communities. Ask children to think about the people, animals, places, and things that are most important to them. Invite them to record these special people and objects in words and/or drawings.

RESOURCES

Books to share with children

Broger, Achim (1982). *Francie's Paper Puppy*.
Illustrated by Michele Sambin. Natick, MA: Picture Book Studio.

PABLO PICASSO, Portrait de Marie-Thérèse

Objectives

Children will:

- Reconstruct the pose of the subject of the portrait and focus upon details and characteristics of the model.

Concepts

- Costume, viewpoint

Materials

Reproduction of Picasso's *Portrait de Marie-Thérèse*
Please note: Preschool children may well find nothing out of the ordinary in Picasso's style of representation. It is best to approach the painting in a matter of fact way.

- chair with arms
- backdrop of large trapezoids similar to the background in the portrait
- paper
- a striped drape or coat, straw hat, and bracelet (optional)
- viewfinders (empty photographic slide mounts, or file cards with precut rectangular window)
- black felt pens
- oil pastels or crayons in colors similar to those in the reproduction
- white paper, 11" x 14" (28 x 35.5 cm)

Preparation

Construct a backdrop by taping or gluing a triangle and two trapezoids to a large sheet of bulletin board paper to approximate the composition of the painting. Use similar colors if possible. Position a chair with arms in front of the backdrop. Assemble additional props — clothing, hat, and bracelet — if possible.

Gather empty photographic slide mounts or cut rectangular windows, approximately $1\frac{1}{2}$" x 2" (3.8 x 5 cm), in file cards or small sheets of oaktag.

THINGS TO TALK ABOUT

Introduce children to the artist and the painting:

This is a portrait of a woman named Marie-Thérèse. It was painted by a very famous artist whose name was Pablo Picasso.

- Was Marie-Thérèse inside or outside when Picasso painted her portrait?
- Is she standing or sitting?
- Where is her chair?
- What was Marie-Thérèse wearing the day Picasso painted her portrait?
- Do you like her clothes?
- Do you think Marie-Thérèse is happy?
- What is she thinking about?
- What color are her eyes?

Invite one of the children to sit in the arm chair and pose just as Marie-Thérèse did; other children may help to direct the model.
What is missing: If we want our model to look just like Marie-Thérèse, what would we need to add? Supply a hat, striped drape, and bracelet, if available.

Distribute viewfinders to children who are monitoring the model's pose. Ask them to move the viewers back and forth until their view of their model matches Picasso's view of Marie-Thérèse. What parts of the body are not visible? Encourage children to use their viewfinders to focus in on other views of the model: face only, elbow, feet, whole body, and so on.

THINGS TO DO

Invite children to take turns posing in the model's chair. Provide drawing materials and encourage children to draw portraits of their friends, from memory or from posed models.

More things to do

MAKE HATS

Provide disposable pressed paper bowls, construction paper, ribbons, markers, scissors and glue to make hats. Photograph the children in their hats, as a group or individually in Marie-Thérèse's pose.

EXPLORE PICASSO'S COLORS

Provide muted shades of paper for drawing and painting. Select colors that reflect Picasso's choices: large boxes of oil pastels or crayons offer a rich variety of unusual shades. The children might use these colors to draw portraits of themselves or their classmates wearing the hats they created.

EXAMINE PORTRAITS DRAWN IN LINE

Find portraits of people children might recognize drawn in a linear style; editorial cartoons in magazines and newspapers are good sources. Display and discuss.

INVITE AN ARTIST TO YOUR CLASSROOM

Locate an artist who works in portraiture, such as a courtroom artist, a staff artist for a local newspaper or television station, a cartoonist, or a painter. Ask the visitor to share his or her work with children, and, if possible, to demonstrate by drawing a portrait as the children watch. Encourage the artist to talk about the decisions that he or she makes in the course of drawing a portrait.

WHAT DO YOU SEE WHEN YOU LOOK IN THE MIRROR?

Provide small mirrors or turn a full-length mirror on its side to encourage children to examine their faces closely. Discuss parts of the face and compare individual characteristics and differences. Ask children what they would draw first if they were going to make a self-portrait: Would they start with their eyes, for example? As the children watch, draw *your* self-portrait with the children's direction, checking the mirror and discussing the information you find there. Encourage interested children to use mirrors to create their own self-portraits.

RESOURCES

Books to share with children

Lionni, Leo (1991). *Matthew's Dream*.
New York: Alfred A. Knopf.

3 MARY CASSATT, *Spring: Margot Standing in A Garden*

OBJECTIVES

Children will:

- Meet the subject of this portrait as a potential friend and playmate, and project themselves imaginatively into the scene.
- Explore the relationship between figures and background.

CONCEPTS

Differences, past / present

MATERIALS

Reproduction of Cassatt's *Spring: Margot Standing in A Garden*

- oil pastels in colors similar to those used in Cassatt's painting
- bulletin board or mural paper, green and blue
- drawing paper, 9" x 12" (23 x 30.5 cm)
- scissors
- glue

PREPARATION

Prepare a sheet of mural paper, 2-3' (61 x 91 cm) in length. If possible, use a sheet of blue paper as background, adding a strip of green paper to cover the lower half of the paper and to simulate the grassy area on the bottom of the picture. For best results, pin the prepared sheet to a bulletin board so that children will clearly distinguish the location of the ground.

THINGS TO TALK ABOUT

Introduce children to the subject of this portrait:

This little girl's name is Margot. Do you know why I know her name? The artist who painted this picture, a woman named Mary Cassatt, tells us in the title of the painting: *Spring: Margot Standing in A Garden.*

- How can you tell where Margot is?
- How old do you think Margot is? About your age?
- Do you think Margot would like someone to play with?
- What would you do if you could join Margot in this big garden on such a beautiful spring day?
- What toys would you bring along?
- Margot is wearing a very fancy hat and dress. Would you wear such fancy clothes to play outside?
- What would you wear instead?
- What is Margot thinking about?
- What is she looking at?
- How do you look when you are thinking very hard?

THINGS TO DO

Provide drawing paper, markers, or oil pastels. Invite children to draw themselves playing outdoors. Help them cut out the figures they draw to add to a group mural. Before gluing the figures in place, ask children to add details to the mural paper to create a garden where they would like to play. Provide oil pastels and invite children to draw trees, playground equipment, flowers, a pond, and so on. Attach figures to appropriate spots on the finished background.

MORE THINGS TO DO

DRAW IN THE GARDEN

On a warm, sunny day, take the children and drawing materials to a garden setting. Ask them to list things they see in the garden. Encourage them to look closely, perhaps laying down for a close-up view. Encourage children who are beyond the scribbling stage to record their observations in their drawings and enjoy drawing in the warm sun.

COLLECT OBJECTS FOR COLLAGE

Take the children on a collection walk to find beautiful things close at hand. Bring their finds back to the classroom to use as elements in a landscape collage or simply to arrange and display.

MIX GREENS

Provide blue, yellow and green tempera paints at easels or painting centers. Encourage children to invent names for the new shades of green they create by mixing colors.

DRAW FAMILIES AND FRIENDS

Invite the children to compare themselves with their classmates. Focus on differences in size, hair cuts and hair color, eyes, noses, mouths, skin tones. Ask the children to make similar comparisons among the members of their families: Who is the tallest person in your family? The smallest? Does everyone in your family have the same color hair? Eyes? Who smiles the most? Over a period of months, encourage children to think about and draw several different groups of which they are a part: the members of their families, their friends, classmates, and so on.

PLAYING WITH MARGOT

Stock the dress-up area with vintage clothing: pinafores, lavishly decorated hats, etc. If possible, find some nineteenth-century playthings or their modern-day equivalents to help children understand how children played in Margot's century.

RESOURCES

Books to share with children

Greenfield, Eloise (1988). *Grandpa's Face*.
Illustrated by Floyd Copoper. New York: Philomel.

Levinson, Riki (1986). *I Go with my Family to Grandma's*.
Illustrated by Diane Goode. New York: E.P. Dutton.

4 CLAUDE MONET, *Coin d'appartement (Corner of apartment)*

OBJECTIVES

Children will:

- Explore the expressive power of physical posture and stance.
- Search for the meaning of the ambiguous situation presented in this painting by drawing upon their own experiences.

CONCEPTS

Posture, mood

MATERIALS

Reproduction of Monet's *Coin d'Appartement (Corner of Apartment)*

- white bed sheet or large white paper, suspended in a doorway
- a light source, such as an overhead or slide projector
- large sheet of mural paper
- colored chalk or oil pastels

PREPARATION

Set up an area for shadow play by suspending a white bed sheet or long strip of paper in a doorway, where a strong light can be projected from behind.

THINGS TO TALK ABOUT

Introduce the shadow theater to children. Invite one or two children to stand behind the sheet and in front of the light. Ask them to act out an activity, such as shaking hands or dancing, while the children in the audience guess what the performers are doing. When all the children seem to understand the process, quietly direct the children behind the screen to act as if they are sad, angry, excited, puzzled, etc. Ask the children in the audience how they know what the actors are feeling when they can't see their faces or hear them talking. Conclude that we know what they are feeling simply because of the ways their bodies move, how they hold their heads, or stamp their feet, or slump their shoulders.

Bring the children together in an open space. Play a tape recording of music that changes tempo and mood frequently and ask the children to dance or move in response to the music: fast, slow, sad, happy, jumpy or smooth. Stop the tape periodically and ask the children to freeze in the positions they are in when the music stops. Draw attention to the position of children's bodies and the mood of the music they just heard.

Gather children to view the reproduction:

- What is the boy in this picture doing?
- Can you stand the way he is standing?
- We can't see his face very well, because he's so far away inside a room that seems a bit dark, but we can tell something about the way he feels just by the way he's standing.
- Is he happy? Sad? Bored? Angry?
- Does he want to go outside to play?
- If you look very closely, you can find one more person in this painting. Who do you think it is?
- What are the woman and the boy saying to one another?
- What do you think happened next?

If possible, tape record and transcribe the children's responses to this series of questions.

THINGS TO DO

Take a large piece of mural paper, (approx. 36" x 72") (91 x 183 cm) colored chalk or oil pastels to the playground on a sunny day. Call attention to the children's shadows. Ask each child in turn to take a pose that casts an interesting shadow on the paper and hold that pose as you trace the outline of the shadow the child casts. Encourage children to pose in pairs or to allow their shadow to "interact" with those you've already traced, tapping one on the shoulder, for example, or running after it. When all shadows are traced, invite children to embellish the mural with designs, details, or color, to fill in outlined forms so that shadows stand out against the background.

MORE THINGS TO DO

EXPLORE POINTS OF VIEW

Gather cardboard rolls from paper towels or toilet paper. Invite children to decorate the rolls with collage, stickers, and marker designs. Use these rolls as telescopes for spontaneous play or for guided observations in hallways or playgrounds. Ask children to compare what they see when one of their friends stands far away with the view that is available as that child moves closer to the viewers. Challenge them to decide how far away the boy in Monet's painting was standing when the artist painted this scene.

CREATE SHADOW PUPPETS AND SILHOUETTES

Provide black paper, scissors, paper punches, popsicle sticks, and translucent materials such as tissue paper, cellophane, or fabric with an open weave. Encourage children to create shadow puppets to use in the shadow theatre or smaller puppets to move about on the screen of an overhead projector.

Trace classroom objects with distinctive shapes on white paper. Cut out the silhouettes and mount on paper of a contrasting color. Distribute these cards to children and ask them to find the object that matches each silhouette.

STUDY FIGURES IN MOTION

Involve children in movement games and dances. Encourage them to move as animals or athletes do. Call attention to the poses children adopt as they replicate the actions of throwing and catching balls, or stirring soup, or slinking quietly across the room.

Provide clay or other modelling materials such as baker's clay or Play-dough, and small squares of sturdy paper to work on. Invite children to model figures in action: dancing, jumping, waving, etc.

EXPERIMENT WITH WARM AND COOL COLORS

Provide only blues, greens and purples for drawing, painting, and collage. Later, substitute warm colors: oranges, reds and yellows. Challenge children to create versions of drawings, paintings, or collages made in one color scheme using another family of colors.

RESOURCES

Books to share with children

Viorst, Judith (1972). *Alexander and the Terrible, Horrible, No Good, Very Bad Day*. Illustrated by Ray Cruz. New York: Atheneum.

5 PAUL KANE, *Caw-Wacham*

OBJECTIVES

Children will:

- Relate this portrait of a mother and her baby to their own memories and observations of parents carrying their children.
- Children will develop an understanding of similarities among peoples of various cultures and time periods.
- Children will explore profile views.

CONCEPTS

- Relationship, culture, profile

MATERIALS

Reproduction of Paul Kane's *Caw-Wacham*

- doll and baby carrier
- parent and infant
- drawing paper and markers or crayons

PREPARATION

Invite a parent, male or female, of a new baby to visit your classroom to talk to the children about the care of a newborn and to pose for children who would like to draw. Borrow baby toys and equipment, such as backpacks or slings or infant seats which are modern day equivalents of the cradle board depicted in this painting.

THINGS TO TALK ABOUT

Introduce the portrait :

This is a portrait of a mother and her baby. They are native people, and are standing in a forest. It must be a cool day because they are bundled up in warm clothing.

- Do you remember when you were a baby ?
- Did your parents sometimes carry you on their backs in a backpack or a sling ?
- This baby is on a cradle board so that he can sleep safely while his mother carries him.
- Why do you think the baby has this cloth over his eyes ?
- Look at the necklaces the baby is wearing.
- Can you tell where the baby's feet are ?
- Would you like to be carried on a cradle board ?
- Do you think this baby feels safe and secure in his mother's arms ?
- What do you think the baby's mother might be looking at ?
- She's looking away from us at something that is off to the side, so we can only see part of her face. That is called a profile.
- If I look straight at you, how many of my eyes can you see ? And you can see both of my cheeks and both of my ears, and all of my nose and my mouth.
- What happens when I turn sideways ?
- Now how many of my eyes can you see ?
- Does my nose look different ? My mouth ? My chin ?
- Can you trace your profile with your finger from the top of your head all the way down to the collar of your shirt ?

Let's each put a finger in the air and see if we can trace the mother's profile.

- Is the baby in profile too ?
- When do we see people in profile ?
- What if I tell you a secret ? Are we both in profile, or just one of us ?

THINGS TO DO

Arrange for a parent and baby to visit your classroom, bringing with them some of the equipment they use to carry the baby and insure its safety. Encourage children to ask the visiting parents questions about what it is like to have a new baby to play with and care for. Record their conversations, if possible. Invite children to watch the way that the parent holds, talks to, and looks at the baby, and how the baby responds. Provide drawing materials for children who wish to draw the parent and baby, as they sit together in the classroom or following their visit.

MORE THINGS TO DO

LOOK AT BABY PICTURES

Ask children to bring an early picture of themselves with their parents or another adult who took care of them when they were babies. Talk about the poses of the people in each photograph: Who is in profile? Who is looking straight at the camera? Who is the center of attention?

Encourage children to dictate stories about their pictures and about what they know of themselves as babies: how they asked for food and attention, how they played, how they learned to walk and talk.

EXPLORE CARING RELATIONSHIPS

Provide baby toys and equipment in the doll corner or housekeeping area to encourage extended play.

Display photographs or paintings of pairs or groups of people. What are these people doing together? Which pictures show people caring for one another? Playing together? Fighting or being mean to one another?

Trace silhouettes of two children as they face one another with some space in between. Mount paired silhouettes on a large sheet of paper and invite children to draw symbols to show what the two people are talking about: angry lines to signify an argument, for example, or animals to symbolize a conversation about pets. Ask children to share ideas on ways that people show love and affection.

Encourage children to draw themselves and their friends. Invite children to act out specific acts of affection before they draw: telling secrets, whispering, hugging, comforting a friend who is sad, congratulating a friend who's happy, and so on.

EXPLORE EARTH TONES

Provide brown wrapping paper or flattened paper grocery bags and drawing media in earth tone or neutral colors, beiges, browns and greens. Ask children to find objects on the playground that might be used to make marks and drawings: sticks, dirt, berries, etc. Supply paper for experiments.

DRAW PEOPLE WHO LIVED IN THE FORESTS

Help children to imaginatively enter the world of Native peoples who, long ago, lived in natural settings. Ask them to look closely at the clothes worn by the mother and baby in *Caw-Wacham*: What is their clothing made of? Did they buy their clothes in a store? How did they find their food? Where did they live? Provide accurate information and discourage stereotypical understandings, emphasizing that the way of life represented in this painting is not typical of the way that Native people live today. Use photographs to help children understand how Native people's lives have changed since Paul Kane created this painting.

RESOURCES

Books to share with children

Highwater, Jamake (1981). *Moonsong Lullaby*. Photographs by Marcia Keegan. New York: Lothrop, Lee & Shepard.

Thompson, Carol (1991). *Baby Days*. New York: Macmillan.

BIOGRAPHICAL NOTES

CURRIER & IVES, *The Little Pets*

19th Century, United States

Although most American painters in the nineteenth century were driven by the desire to create an internationally recognized American school of painting, another lively artistic tradition also existed in the country, one which was little concerned with recognition. Folk or naive artists had little contact with the currents sweeping the art world at the time; most were untrained amateurs who painted for pleasure. They were often unaware of the full range of techniques, such as atmospheric perspective, linear perspective and *chiaroscuro*, which trained artists used to create the illusion of a three-dimensional space. Folk art is often flat and two-dimensional, with bright colors and little shading.

Folk art reached its height in the nineteenth century. It flourished in particular among the Quakers and the Pennsylvania Dutch, but was also practiced by talented individuals working in isolation who often neglected to sign their paintings.

The Little Pets, by an anonymous painter, was published in a Currier & Ives calendar between 1857 and 1907. The print radiates enchantment and mystery. A little girl dressed in red sits cross-legged on a bench, wearing a half-smile on her lips and holding a white kitten on her lap. Another larger cat sits on the bench beside her, watching the scene. The little girl's dark, piercing gaze seems to contain an invitation, or perhaps a warning.

PABLO PICASSO, *Portrait de Marie-Thérèse, 1937*

1881-1973

Pablo Picasso was born in Malaga, Spain, in 1881. His father, an art teacher, taught him the rudiments of painting and drawing at a very early age and, by 1897, Picasso's technical training was complete.

Picasso was a curious and talkative person by nature. He liked to meet his poet friends in bars and night clubs, where they would stay up all night talking about life and art. Tales of Paris' lively cultural life soon lured him to the city, and, from 1900 to 1904, Picasso traveled back and forth between Spain and France. This was the artist's so-called "Blue Period", during which he painted predominantly blue canvases depicting life's sorrows and vicissitudes.

Picasso's "Rose Period" (1905-1907) followed, when he settled in Paris for good. Picasso's paintings of this period display a cautious optimism, and depict paupers, acrobats and circus performers. Picasso also painted maternity scenes during this period.

Picasso was particularly influenced by African art, and gradually abandoned naturalistic painting for an art in which volume and the structure of objects became chief concerns. *Les Demoiselles d'Avignon* (1907), is typical of Picasso's early experiments in Cubism. In this large figure study, Picasso breaks down the human body into wide angular planes which occupy the entire picture space. Cubism, characterized by the presentation of a single object from a number of different angles, was to take on increasing importance and influence among Picasso's contemporaries and remains a milestone of the twentieth century.

When Pablo Picasso was in love, his paintings shone with joy; when his relationships with women turned sour, his portraits grew distorted. André Breton described these strange portraits as "convulsive"; other critics were less kind, labelling them "monsters".

Picasso was a prolific artist who worked mainly in painting, but who also worked extensively in sculpture, ceramics, and engraving. His house was a veritable paradise for children. Every available surface was littered with an eccentric collection of objects such as weird masks, bugles, guitars, ladders, and enormous sombreros. Crates overflowing with marvelous odds and ends stood in every corner. These objects, which Picasso used as subjects for his art, also provided an inexhaustible supply of toys for children.

Portrait of Marie-Thérèse depicts Picasso's companion since the early 1930's. In this portrait Picasso favorizes harmony and gaiety characterized by rounded, flowing forms, interlacing patterns, and predominently blue-yellow pastel tones.

MARY CASSATT, *Spring: Margot Standing in A Garden, 1902*

1845-1926

The American painter Mary Cassatt was born in 1845. She was the fourth child in her family. Mary's father was a wealthy man who loved to travel, and her childhood was a whirlwind of comings and goings.

In 1853, Mary's younger brother became ill, and the family was forced to settle in Paris. Seizing the opportunity to further her interest in art, Mary joined her mother in frequent trips to the Louvre, where painters gathered daily to copy the canvases of their favorite Old Masters. Later, the Cassatt family moved to Germany for two years, where Alexander, Mary's older brother, studied engineering. In 1855, after the death of Mary's younger brother, the Cassatts returned to the United States.

From 1861 to 1864, Mary studied art at the Pennsylvania Academy of Fine Arts in Philadelphia. After copying innumerable plaster casts, she decided to devote herself to painting. The leading artists of the day were to be found in Europe, and it was there that Mary chose to continue her studies. She joined the studio of Charles Chaplin, a fashionable painter at the time. This arrangement soon proved to be too confining, and Mary decided to study on her own at the Louvre and the École des Beaux-Arts.

Cassatt remained in Europe for four years, participating in the 1868 Paris Salon. War in 1870 forced her to return to Philadelphia, but at the earliest opportunity she went back to Europe to study the Old Masters whose works played an important role in inspiring Cassatt's work.

In 1874, a handful of artists who came to be known as the Impressionists banded together in the name of artistic freedom to defy the Paris Salon and artistic conventions of the day. Cassatt took particular note of the show and immersed herself in Impressionist art. At the time, there was no stigma attached to emulating a particular artist or school, and Cassatt began to paint outdoors as the Impressionists did.

Subsequently, Cassatt participated in several Impressionist exhibitions, the last of which was held in Paris in 1886. The same year, Cassatt participated in the first Impressionist exhibition in America, organized by the art dealer, Durand-Ruel.

In 1890, after being profoundly influenced by an exhibition of Japanese prints at the École des Beaux-Arts de Paris, Cassatt introduced certain Japanese artistic conventions, such as delicate lines and solid areas of color, into her own engravings.

Motherhood is a favorite theme in Cassatt's work which often features young women and children in peaceful and relaxed poses. Cassatt's brothers and sisters themselves were often used as models. Cassatt often played with curved lines in depicting objects and the human figure.

The little girl portrayed in *Margot* is from a well-to-do family. Although her fine clothes may suggest that this is her birthday or some other special occasion, this is just an ordinary day for her. The spontaneity of the portrait is reminiscent of today's family snapshots. Parents today also try to obtain a natural look in the photos of their children. Years before photography became a popular art, Cassatt placed great importance on daily life in her paintings.

Although Cassatt never married or had children, she had a profound understanding of the delights of children and motherhood, which she expressed in her paintings.

CLAUDE MONET, *Coin d'appartement (Corner of apartment) 1875*

1840-1926

Claude Monet devoted his life exclusively to painting, and his painting was devoted exclusively to translating his personal vision of nature into art. Monet studied painting in Le Havre, where he grew up, and from his earliest days concentrated on painting landscapes from nature.

In 1856, Monet enrolled at the Académie Suisse in Paris. However, his academic training proved less beneficial than his own studies of Boudin, Courbet, and the Japanese landscape painters. He later entered the École des Beaux-Arts de Paris, but spent most of his time painting in the Fontainebleau forest, often in the company of Renoir. Monet's first major work was his 1865 painting, *Le déjeuner sur l'herbe*. It brought him a certain notoriety but not the financial success he hoped for. The early years were difficult ones for Monet. His paintings were refused by the 1869 Salon. In 1870, he met the art dealer, Paul Durand-Ruel, who managed to sell some of his canvases. In 1874, he participated in the first exhibition of Impressionist art in Paris, which was named somewhat derisively from the title of one of this canvases in the show, *Impression Soleil levant*. From that point on, Monet's fortunes were to be linked with those of the group as a whole. He continued to paint his lively, brilliantly colored canvases which reflected his passion for nature and for the interplay of light and water.

Monet gradually abandoned Impressionist techniques to concentrate on depicting light. He was particularly interested in the relationship between light and forms, and in the way light sometimes dilutes shapes and causes them to merge. But water, above all else, fascinated Monet, who loved boating and lived by the water all his life. This fascination became so intense that he even built his own pond on a farm property he purchased in 1890 near Giverny; the pond would become the central theme in his later work. Monet spent the last thirty-six years of his life painting his garden and waterlily pond. He studied the reflections in his Giverny pond until his death in 1926.

Certain of Monet's late landscapes, painted in soft tones of blue and gray, are so vague and ethereal that they approach late twentieth century Lyrical Abstractionism. In this respect, Monet was far ahead of his contemporaries.

Coin d'appartement (Corner of apartment), painted in 1875, is an unusual subject in Monet's production. It represents the interior of the second house Monet lived in at Argenteuil, seen from the veranda with his son Camille standing at the back. Through the fully lit plants and curtains in the foreground, Camille is barely visible in darker light. The sharp contrasts between the brightly rendered foliage, the room interior and the reflections on the wood flooring manifest Monet's facination for light and its effects on the ambiance of the scene. The classic, central view point used in the composition shows the influence photography had on painters at the time.

PAUL KANE, *Caw-Wacham, 1847*

1810-1871

Paul Kane was born in Ireland in 1810. He moved to Canada at the age of nine, to live in York, Ontario. Kane first painted taverns, store signs and furniture, and later made his living by painting portraits of merchants, doctors and lawyers. Portraits were by far the most popular paintings in the 1830's. Despite his early success, Kane was an ambitious young man and decided to go to Europe to seek his fortune. Unfortunately, while crossing over into the United States, he lost all of his money. He worked his way down the Mississippi River to New Orleans by painting the ship captain's portrait, and had to work for an additional year in Alabama painting portraits before he was able to sail for Marseilles in 1841.

Kane spent four years traveling in France, England, Italy and Africa, studying and copying the Old Masters. Returning to Toronto in 1845, Kane was seized by the desire to paint Canadian Indians and the mysterious landscapes of the West. Financed by the Hudson's Bay Company, he set off on a three-year trek (1845-1848) across the continent, by canoe, on foot, and on snowshoes. During this time, he made more than five hundred sketches illustraing the life and customs of the tribes he encountered along the way. Kane spent the next twenty-three years making paintings from these sketches.

In 1859, Kane publised a book on his travels, *Wanderings of an Artist among the Indians of North America*. His essays and paintings are a valuable testimony to Canada's past. In addition, Kane was one of the first Canadian artists to paint portraits of ordinary Canadians and not just merchants and the clergy. Kane painted in the conventional European style of the time, a combination of romanticism and idealism. For example, he made the Western plains look like English meadows, used Roman galleys in his painting of merchandise being ferried down the Saskatchewan River, and substituted graceful purebred steeds for the stocky Plains ponies. Despite such adaptation, Kane was remarkably faithful to his Indian subjects, as is illustrated in *Caw-Wacham*, which was painted in 1847. The painting shows a female member of the Vancouver Island Cowichan tribe holding her baby in her arms. The mother's cone-shaped head is a distinctive trademark of her tribe, who used a specially designed cradle board to press the baby's head into the desired shape. Cone-shaped heads were a sign of social status for the tribe, who took only round-headed individuals as their slaves.

REPRODUCTIONS

PACKET 1 SHAPES, COLORS, AND STORIES

HERBIN, August (France 1882-1960)
Vendredi I (Friday I), 1951,
Oil on canvas, 37 ¾" x 50 ¾" (96 x 129 cm).
Collection, Musée national d'art moderne
Centre Georges Pompidou, Paris.

KANDINSKY, Wassily (Russia 1866-1944)
Several Circles, no. 323, 1926,
Oil on canvas, 55 ¼" x 55 ⅜" (140 x 140 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.
Photograph © Nyles Aronowitz.

KOHLMEYER, Ida (United States, 1912-)
Circus Series #2, 1978,
Acrylic, pencil and canvas on canvas,
73 ½" x 63 ¼" (186.7 x 160.7 cm).
Collection, San Francisco Museum of Modern Art.
Gift of Dr. William C. Sawyer.

KLEE, Paul (Germany, 1879-1940)
Red Balloon, 1922,
Oil on chalk-primed linen gauze mounted on board,
12 ½" x 12 ¼" (31.8 x 31.1 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.

BELLEFLEUR, Léon (Canada, 1910-)
Le poisson dans la ville (Fish in the City), 1946,
Oil on canvas, 27 ½" x 33 ½" (69.8 x 85.2 cm).
Private collection, Montreal, Canada.

PACKET 2 PETS ARE PART OF OUR LIVES

GAUGUIN, PAUL (France, 1848-1903)
Still Life with Three Puppies, 1888,
Oil on wood, 36 ⅛" x 24 ⅝" (91.8 x 62.6 cm),
Collection, The Museum of Modern Art, New York,
Mrs. Simon Guggenheim Fund.
Photograph © 1988 The Museum of Modern Art.

BONNARD, Pierre (France 1867-1947)
La Femme au chat (Woman with a Cat), 1912,
Oil on canvas, 30 ¼" x 17" (77 x 43 cm).
Collection, Musée d'Orsay, Paris.
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GOYA, Francisco de (Spain 1746-1828)
Don Manuel Osorio Manrique de Zuñiga, 1784,
Oil on canvas, 50" x 40" (127 x 101 cm).
Collection, The Metropolitan Museum of Art,
New York.
Jules S. Bache Collection, 1949.

COLVILLE, Alexander (Canada, 1920-)
Child and Dog, 1952,
Tempera on wood, 31 ¾" x 23 ¾" (80.9 x 60.3 cm).
Collection, National Gallery of Canada, Ottawa.

RENOIR, Pierre Auguste (France 1841-1919)
Madame Charpentier and Her Children, 1878,
Oil on canvas, 60 ½" x 74 ⅞" (153.7 x 190.2 cm).
Collection, the Metropolitan Museum of Art, New York.
The Wolfe Fund, 1907.

PACKET 3 PORTRAITS ARE IMAGES OF PEOPLE

CURRIER & IVES (Published by) (U.S. 19th Century)
The Little Pets,
Hand-colored lithograph, 12" x 9" (30.5 x 23 cm).
Collection, The Metropolitan Museum of Art,
New York.

PICASSO, Pablo (Spain 1881-1973)
Portrait de Marie-Thérèse
(Portrait of Marie-Thérèse), 1937,
Oil on canvas, 39 ¼" x 32" (100 x 81 cm).
Collection, Musée Picasso, Paris.
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CASSATT, Mary (United States 1845-1926)
Spring: Margot Standing in A Garden, 1902,
Oil on canvas, 26 ⅜" x 22 ¾" (67.9 x 57.8 cm).
Collection, The Metropolitan Museum of Art,
New York.

MONET, Claude (France 1840-1926)
Coin d'appartement (Corner of Apartment), 1875,
Oil on canvas, 32" x 23 ¾" (81.5 x 60.5 cm).
Collection, Musée d'Orsay, Paris.
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KANE, Paul (Ireland 1810-1871)
Caw-Wacham, 1847,
Oil on canvas, 30 ¼" x 25" (76.8 x 63.5 cm),
Collection, The Montreal Museum of Fine Arts.

PACKET 4 ANIMALS IN THE WILD

DUMOUCHEL, Albert (Canada 1916-1971)
L'horrible chat des neiges
(The Horrible Snow Cat), 1969,
Woodcut (edition of 10), 24 ½" x 19" (62 x 49 cm).
Private collection.

DELACROIX, Eugène (France 1798-1863)
Jeune tigre jouant avec sa mère (Young Tiger
Playing with His Mother), 1830,
Oil on canvas, 51 ½" x 76 ½" (131 x 194.5 cm).
Collection, Musée du Louvre, Paris.
© Réunion des Musées Nationaux.

GÉRÔME, Jean-Léon (France 1824-1904)
Tiger and Cubs (La tigresse et ses petits),
Oil on canvas, 29" x 36" (73.7 x 91.4 cm).
Collection, The Metropolitan Museum of Art,
New York.
Bequest of Susan P. Colgate, 1936.

SOSEN, Mori (Japan 1747-1821)
Japanese Macaques, detail #2: Three Monkeys,
Colors and silk, 41" x 15" (104 x 38 cm),
Collection, The Metropolitan Museum of Art, New York.
The Charles Stewart Smith Collection,
Gift of Mrs. Charles Stewart Smith, Mrs.Charles
Stewart Smith, Jr., and Howard Caswell Smith,
In memory of Charles Stewart Smith, 1914.

ROUSSEAU, Henri (France 1844-1910)
Exotic Landscape, 1910,
Oil on canvas, 51 ¼" x 64" (130.1 x 162 cm).
Collection, Norton Simon Museum, Pasadena,
California.

PACKET 5 CHILDREN TOGETHER

TANOBE, Miyuki (Japan 1939-)
Monday, Washing-day (Lundi jour de lessive), 1972,
Nihonga (Japanese method), 11 ½" x 8 ¾" (29 x 22.5 cm).
Private collection.

BOURASSA, Napoléon (Canada 1827-1916)
The Little Fishermen (Les petits pêcheurs),
Early 20th Century.
Oil on canvas, 19" x 23" (49 x 58.6 cm).
Collection, Musée du Québec, Quebec City.

SCOTT, Louise (Canada 1936-)
Two Blue Balloons, One Grey, 1963,
Oil on masonite, 36" x 48" (91.9 x 122 cm).
Collection, Musée du Québec, Quebec City.

CASSATT, Mary (United States 1844-1926)
Les soeurs (The Sisters), ca. 1885,
Oil on canvas, 18" x 22" (46.2 x 56 cm).
Collection, Glasgow Art Gallery & Museum.

HAMEL, Théophile (Canada 1817-1870)
Flore and Olympe Chauveau,
Oil on canvas, 29" x 35" (74.6 x 88.8 cm).
Collection, Musée du Québec, Quebec City.

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